

# Arts and Culture Discovery Report

## Report to the Board

August 2025



## Ngā Mihi Nui

We would like to thank all who contributed to this Report – Wellington Girls' College - Te Kura Manawaroa o Pipitea (WGC) kaiako, ākonga, kaimahi and whānau and those in arts and culture space external to the kura.

Your involvement and feedback were greatly appreciated and will contribute towards further enhancement of arts and culture at the kura.

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## 1. INTRODUCTION

Following the WGC Board's review of extra-curricular sports in 2023, the Board reflected and considered it useful to conduct periodic discoveries of other key areas at the kura to explore how the Board could contribute and support from a governance perspective to continuously improve.

In 2024 the Board decided to conduct a Discovery of arts and culture at the kura and appointed Melanie Brewer, Bindy Tatham, and Helen Dale to lead the review on its behalf. The review began in February 2025 after the Terms of Reference (Appendix A) were approved by the full Board in late 2024.

The focus of the Discovery was particularly on supporting extra-curricular and performance 'arts and culture' activities at the kura in the broadest sense, but the review team appreciated this may cross over into the curriculum at times.

## 2. THE BOARD'S ROLE

The Board's legal responsibilities are determined by the Education and Training Act 2020, which sets out the Board's four primary objectives. These are to ensure that every student attains their highest possible standard, that school is a safe place for all and is inclusive and caters for students with differing needs, and that the school gives effect to te Tiriti o Waitangi. As part of its focus on these four objectives, the Board's responsibilities include:

- Setting the strategic direction for the school.
- Protecting the school's values.
- Monitoring and evaluating student learning outcomes.
- Approving policies.
- Financial stewardship.
- Building community engagement and support.

We note that the Board does not get involved in the day-to-day running of the kura and accordingly, the Discovery has been conducted through a governance, rather than operational, lens. Given this we note that some participants in our Discovery made suggestions that were operational in nature e.g. timetabling, possible curriculum subjects etc which we have passed onto the kura's leadership but have not included in this Report.

## 3. DISCOVERY – OBJECTIVES, SCOPE, AND PROCESS

### 3.1 Objectives

As per the Terms of Reference, there were four primary objectives for the Discovery:

1. For the Board to gain an understanding of the current state of the 'arts and culture' at the kura, including participation rates, key roles, structure, plans, and strategies, as well as challenges and opportunities.
2. For the Board to evaluate how well the 'arts and culture' at the kura gives effect to te Tiriti o Waitangi.
3. For the Board to make recommendations around how it might better support and enhance 'arts and culture' at the kura both now and in the future, including considering resourcing and connection with the wider arts and culture infrastructure.
4. For the WGC community to understand that the WGC Board appreciates the value of 'arts and culture' at the kura.

### **3.2 Scope**

The Discovery focused on the 'arts and culture' areas at the kura detailed below, particularly because these are the areas the kura includes within this definition and recognises and celebrates. We did not identify any other relevant areas during the Discovery process:

- Dance
- Drama
- Music
- Visual Arts
- Kapa haka
- Poly club
- Asian Performance Club
- Debating
- Speech and Language competitions

### **3.3 Process**

As part of its Discovery, the Board:

- Interviewed kaiako, including Teachers in Charge and Heads of Department (including incoming and outgoing for music) involved with the arts and culture areas above. We also interviewed the Deputy Principal who has oversight of many of these areas.
- Interviewed representatives from four secondary schools across New Zealand.
- Interviewed the Student Arts Committee and ākonga representatives from Poly Club and Te Haeata Awatea (Kapa Haka).
- Surveyed whānau and received twenty-eight responses about their perspective of what's working well and what's not in the arts and culture space and ideas to improve. Most of the respondent whānau were from years 9-11 and all areas except Asian Performance Club were covered e.g., we did not receive feedback from any whānau with ākonga involved with the Asian Performance Club. We note whānau shared many helpful individual ideas to improve arts and culture at the kura which we have taken into consideration in drafting this Report.

We advised participants that we were seeking to identify themes in our final report but given the small size of the areas in scope, information might be included that identified people interviewed. Participants were comfortable with our approach.

We gained significant value from speaking to representatives from four New Zealand secondary schools about their approach to extra-curricular arts and culture activities. The knowledge gained from those interviews has been factored into our overall thinking, noting that all schools have their own approaches tailored to their school and community. We are grateful for this input and to maintain confidentiality, we have not included any specific details in this Report.

## **4. BACKGROUND AND CONTEXT**

In conducting this Discovery, we have been mindful of and guided by the kura's vision, mission, strategic goals, and values which are connected and together contribute to the kura's culture and overarching framework.

### **4.1 Vision, Mission, Values and Strategic Goals**

#### **Vision:**

Ma te kahukura ka rere te manu, ka rere runga rawa - Adorn the bird with feathers, let it fly, let it soar.

**Mission statement:**

Wellington Girls' College will prepare young women to go out into the world as independent thinkers with respect for themselves and others, the confidence to accept and respond to challenges, and an enduring passion for learning.

**Our kura's values are:**

- **Manaakitanga:**  
Hospitality, kindness, generosity, support - the process of showing respect, generosity, and care for others.
- **Manawaroa:**  
The heart of a person inclusive of the essence of the heart (emotions) - learning to control/lengthen your emotions.
- **Ngākau pono:**  
Having a true heart, being true to yourself and others.
- **Whakarangatira:**  
To become/make a rangatira/someone of high mana and esteem through being respectful/enhancing other's mana.

**Our kura's strategic goals are:**

- We will celebrate learning
- We will embrace diversity
- We will nurture creativity

**4.2 Te Tiriti o Waitangi:**

- In the context of arts and culture at secondary schools in Aotearoa, te Tiriti o Waitangi considerations are essential for promoting equity, inclusivity, and cultural authenticity. Giving effect to te Tiriti involves supporting culturally responsive practices, inclusive participation, and meaningful relationships with mana whenua, particularly Te Āti Awa and the wider community.
- For ākonga to thrive creatively, they must feel safe, seen, and valued by affirming their culture, identity, and artistic expression. Arts and culture provide a vital platform for ākonga to explore and share their kōrero, with visible and valued space for Māori voices, tikanga, and mātauranga Māori.
- The Board will ensure that WGC gives effect to te Tiriti o Waitangi in arts and culture by embedding Te Āti Awa tikanga, mātauranga Māori, and te ao Māori into relevant plans and policies to ensure that toi Māori, pūrakau, and tikanga are not only represented but led and shaped by Māori voices.
- By integrating te Tiriti o Waitangi into arts and culture at WGC, we contribute not only to the development of confident and creative learners, but also to an environment that respects and values the cultural diversity of Aotearoa.

Arts and culture at WGC must align with these guiding principles and frameworks and the recommendations in this Report should be viewed within the context of these elements.

**4.3 The Value of Arts and Culture**

WGC values arts and culture at the kura and recognises the positive benefits it can bring, particularly to student sense of identity and wellbeing. This is supported by research.

For example, there is recent evidence that regular participation in arts and culture can contribute to greater wellbeing in children:

*Overall, our research has found that young people who engage regularly with several arts, cultural and recreation activities are experiencing better wellbeing, in all of the areas studied. This report aligns with a growing body of international research highlighting the ways in which arts, cultural and sporting activities have wide-reaching effects on many aspects of young people's health and wellbeing (Fancourt et al., 2020; Fancourt & Finn, 2019). It also provides a strong evidence base that underscores the particular role and importance of ngā toi Māori in contributing to young people's wellbeing<sup>1</sup>.*

The areas studied included a young person's here tāngata (better Peer and Parent Relationships), tinana (better Quality of Life scores and improved General Health), ngākau (higher School Engagement, lower Depression scores) and wairua (a stronger sense of Ethnic Identity).

Additionally, there is evidence from the Education Review Office<sup>2</sup> of the positive impact of the arts on learning generally:

*Overall, the average impact of arts participation on other areas of academic learning appears to be positive but moderate, about an additional three months progress. Improved outcomes have been identified in English, mathematics, and science. Benefits have been found in both primary and secondary schools.*

*Some arts activities have been linked with improvements in specific outcomes. For example, there is some evidence of the impact of drama on writing and potential link between music and spatial awareness.*

*Wider benefits such as more positive attitudes to learning and increased wellbeing have also consistently been reported.*

There is also support for the view that arts develop and foster creativity (which aligns with the kura's strategic goal of nurturing creativity), play a key role in communities, improve society and help with cultural identity.<sup>3</sup> This is particularly true in Wellington where *'the arts and creative sector give shape to Wellington, its personality and ways that its citizens experience the world'*<sup>4</sup>

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<sup>1</sup> Tait, J., Redman, K., Patrakova, N., Wang, Y., Meissel, K., Abraham, H., Fenaughty, J. & Evans, R. J. (2025). *Arts, Culture and Recreation Participation and Wellbeing amongst 12-Year-Olds in the Growing Up in New Zealand Cohort* [Manatū Taonga Bespoke Report]. Auckland. ISBN 978-0-478-18491-4

<sup>2</sup> <https://evidence.ero.govt.nz/international-evidence-toolkit/arts-participation>

<sup>3</sup> NZers and the Arts, Ko Aotearoa me ōna toi, Creative NZ, 2020 Research Summary.

<sup>4</sup> Wellington City Council's Arts, Culture and Creativity Strategy Aho Tini 2030.

## **5. ARTS AND CULTURE AT WGC**

An overview of the structure of arts and culture activities at WGC is:

### **5.1 Plans and Strategies:**

There are no overarching Plans and Strategies for arts and culture at the kura, but most individual areas have plans about their future approach, particularly in the short to medium term.

### **5.2 Staff including Support Staff**

#### **Staff:**

- Deputy Principal, oversight of Visual Arts/Dance & Drama/Music/Te Reo Departments and the Arts Coordinator
- Head of Department, Dance & Drama
- Head of Department, Music and itinerant teachers.
- Head of Department, Visual Arts and Teachers in Charge
- Head of Department, Te Reo Māori (who is also the Teacher in Charge of Te Haeata Awatea (Kapa Haka))
- Head of Languages and Teachers in Charge
- Teacher in Charge of Poly Club together with Assistant Head of Department Social Studies/Sociology
- Teacher in Charge of Asian Performance Club
- Debating Convenor (with support from two other teachers)

Interviewees advised that the bulk of the organising, supporting, and supervising of extra-curricular activities was undertaken by a limited number of staff, but that when calls go out for extra support, WGC staff are responsive and willing to help.

#### **Support staff:**

- Arts Coordinator (15 hours/week in term time)
- Music Administrator (5 hours/week in term time)
- Te Reo Māori Department supported by a Kaiāwhina
- Pasifika Coordinator

The Arts Coordinator role is to support and promote the cultivation of arts and culture within the kura, and general responsibilities include assisting with events (including Cultural Awards and prize giving), bookings, health and safety, communication with students and whānau, maintaining data and records and promotion of events. The Arts Coordinator currently provides support to music, dance, and drama and to other arts and culture areas at Awards time at the end of the year.

The Music Administrator's responsibilities include monitoring attendance at itinerant lessons, the Kaiāwhina's support for extra-curricular includes health and safety and the Pasifika Coordinator's help at Poly Club includes leadership coaching and teaching dances.

### **5.3 Students:**

The Arts Committee is the student leadership committee for the arts. The most important aspect of this Committee is to provide a platform where people are supported in all their creative endeavours across all elements of the arts, and to kindle an enthusiasm for these various cultural activities in the kura. The Kōmiti is led by a student head (who is part of the Student Executive) and sustained by a staff member who supports and mentors them.

#### **5.4 Approach:**

Extra-curricular arts and culture activities at WGC often overlap with the arts and culture curriculum (for both staff and students).

This structure is quite different from Sport. Extra-curricular Sport at WGC is managed by the Sports Department (which is separate from the PE Department) and has nothing to do with the assessed curriculum.

In the arts and culture space, there is a less clear role demarcation for staff who manage an arts and culture department/teach an arts and culture subject, and those who oversee the arts and culture extra-curricular activities – they are often one in the same person. In addition, many extra-curricular activities rely on the goodwill and passion of staff, and the extra/additional workload on the Head of Dance & Drama and Head of Te Reo Māori was especially noted (particularly at certain times of the year and in the lead up to certain events).

For ākonga, we also heard that some extra-curricular activities contribute to credits (e.g., the curriculum) and in some areas there are requirements to participate in extra-curricular activities as an extension of the curriculum.

#### **5.5 Facilities:**

WGC's facilities for arts and culture have been impacted for many years by the kura re-build plans. There has been no hall since the end of 2021, significantly limiting performance space and opportunities at the kura.

The dance & drama and music spaces are limited and located in temporary and inadequate classrooms on the edge of the kura. Concerns about limited visibility of arts and culture activities (due to limited performance spaces, display spaces and location of current spaces) were raised by many participants in the review.

A strong relationship between WGC and Wellington College was noted by many participants in the review and how this relationship has been critical to the success of arts and culture at WGC. Many performing groups travel to Wellington College to practice and perform, and the generosity of Wellington College in sharing their facilities was acknowledged.

## 5.6 Participation:

By the numbers as at mid-August 2025:

### Curriculum:

	Cohort size	Dance	Drama	Music	Visual Arts - in the senior school this is design, Painting and Photography as 3 separate strands	Chinese	French	German	Sign language	Te Reo Māori
<b>Yr 9 half year</b>	282	51	56	38	209		106	19	26	253
<b>Yr 9 whole year</b>				10	39	27	49	33		28
<b>Yr 10</b>	287	11	25	13	59	29	67	10		39
<b>Yr 11</b>	278	13	35	10	81	18	41	16		22
<b>Yr 12</b>	266	30	13	4	74	20	23	7		13
<b>Yr 13</b>	331	14	7	8	72	9	15	11		11
<b>Total</b>	1444	119	136	83	534	103	301	96	26	366

NB: all students in Yr 9 have to take one Arts subject for either a half year or a whole year; and one Language for a half or whole year and they must also take Te reo for a whole or half year (although in a few cases they might do Yr 11). So, the totals will be more than the cohort for Yr 9 Arts and Language

### Extra-curricular activities:

Activity	Number of students involved
Ngā korimako	26
Orchestra	19
Concert band	9
Big band	2
WC/WGC combo	1
Teal	83
Barbershop	18
Itinerant music lessons	68
Debating	41
Kapa haka	46

Poly Club	41
ShowQuest	99
Dance show case	125
Dance Team	55
Senior drama	25
Junior drama	24
Improv Club	15
Sheilah Winn Shakespeare	40
APC	25

This table above details 762 students participating in extra-curricular arts and culture activities at the kura. We note however that there will be significant overlap in the participation across the various activities, as some students may be participating in one or more activities, so the actual number of students participating in extra-curricular activities will definitely be less than 762.

### **5.7 Cultural Awards:**

The Cultural Awards occur once a year and celebrate students' talent and hard work. The awards given include overall Cultural Contribution and a Cultural Person of the Year and Cultural Honours and Cultural Merits for specific activities. Cultural Honours Awards recognise students who have demonstrated a high standard of excellence over at least two years. Cultural Merit Awards recognise a student's sustained service and dedication for two or more years, with a focus on consistent participation, reliability, and contributing by helping other students or staff.

### **5.8 Finances:**

Most of the costs of running extra-curricular arts and culture are met by the fees to participate and the kura's locally raised funds (e.g., donations from whānau). Some areas are also supported financially by external organisations. The fees ākongā pay per annum range from \$20-\$30 through to \$230. There can be considerable differences in cost, and a few survey responses mentioned fees as an obstacle to participating.

In addition, as there is often an overlap between curriculum and extra-curricular arts and culture activities and, as stated above, the same person often does both, it could also be said that the Ministry of Education salaries for those roles indirectly supports extra-curricular activities. The kura also chose to allocate some Kahui Ako (communities of learning that bring education providers together to help students reach their full potential) time and funds to support Dance & Drama, Kapa haka & Poly club, but the government has stopped that funding stream from the end of 2025.

The kura does not access grants to fund extra-curricular arts and culture activities and currently do not require an administration fee to support the administrative load. In addition, it is notable that some funding streams that were available in previous years are no longer available e.g. Creative in Schools paid for an artist to connect with the kura and 100 hours to use towards extra-curricular activities. The kura is fortunate that many venues are either free (Wellington

College) or offered to the kura at a substantial discount (e.g. Te Auaha and Loaves and Fishes at Old St Pauls). This is particularly appreciated given the kura's challenges with facilities.

### **5.9 Additional context:**

We finally note that in the Review of Sport 2023, the Board was able to refer to data and information from Sport New Zealand, College Sport Wellington, and Nuku Ora. There are no national or regional bodies representing the wider arts and culture space, and this has limited our ability to compare WGC's structure and participation rates for extra-curricular arts and culture activities with other schools.

## **6. THEMES**

There were a number of themes from our whānau survey, hui, and interviews with review participants.

### **6.1 Passion and commitment are high**

It was a pleasure to meet with such a passionate and committed group of kaiako and ākonga, who clearly love what they do and who are committed to supporting arts and culture at the kura to the fullest, despite the challenges they have faced in recent years, including those detailed in this Report. The support and effort of kaiako was also a key theme that came through from the whānau survey when asked what's working well from their perspective (in addition to the variety of arts and culture extra-curricular activities the kura offers, and the leadership opportunities for girls).

### **6.2 Space is an issue**

The lack of a hall and other space is impacting almost all extra-curricular art and cultural areas at the kura, limiting both what the areas can do practically and their visibility, and contributing to some kaiako to feel isolated given their physical location. We heard that ākonga:

- Don't hear students playing music like they used to when the kura had a hall, which is impacting visibility and possibly participation rates in music.
- Don't see girls getting awards for speech competitions because assemblies are limited which is impacting visibility and possibly participation rates (we note that this may change with the new covered turf).
- Can't run productions and ākonga are restricted to performing in places they rehearse which is not fit for purpose and affects their performance experience.
- Can't easily come together to share food or celebrate because of the lack of space with kitchen facilities – impacting languages, Kapa Haka, and Poly Club in particular.
- Are lacking space to show their art for any significant period especially for public art exhibitions (there are 3 exhibitions each year with approximately 75 pieces of art with 150 panels showing ākonga work and they can only be exhibited between 3-5:30pm in two art classrooms)).

### **6.3 Resourcing is a risk in some areas**

There is a significant extra load on the Head of Dance & Drama and the Head of Department, Te Reo Māori due to their involvement in extra-curricular activities in their areas – rehearsing and performing various dance and drama activities, and Te Haeata Awatea /Kapa Haka.

The Head of Dance and Drama is working between approximately 18 hours to 49 extra hours each week on extra-curricular activities with peaks particularly in Terms 2 and 3. They have rehearsals every lunchtime and 3-4 afternoons a week, as well as on Sundays. The Head of Te Reo Māori can work up to approximately 30 hours extra per week in the 2-month lead up to

Kapa Haka regionals (June/July) held every two years, with extra hours in preparation for regionals starting from January.

While both are passionate about supporting these areas and their ākonga, there is a risk both to the wellbeing of these committed kaiako and to the kura – working at these levels is arguably not sustainable long term.

#### **6.4 All areas give effect to te Tiriti**

We heard that all extra-curricular art and culture areas give effect to the te Tiriti, albeit in different ways. For example:

- Kapa Haka by its nature has a direct connection to te Tiriti.
- Debate topics often relate to te Tiriti.
- In the Asian Performance Club, the environment is inclusive, girls are strong supporters of the kura's tikanga and the whānau evening opens and ends with karakia.
- For languages extra-curricular events, such as trips, are usually focused on the target language/culture and where possible, elements of the local curriculum or connections with Te Ao Māori are made.
- In Poly Club girls speak and perform in Te Reo in parts of their performances and have also acknowledged Manu Whenua at the beginning of performances.
- Visual arts have shared resources to share knowledge and utilise it in the different visual art disciplines.
- Te Tiriti is integral to dance & drama where they constantly look for ways to honour te Tiriti. They are also open to building more with the community.
- In music, they look to build connections and relationships and where they can, they waiata in Te Reo Māori and perform NZ music.

#### **6.5 Support from the wider community is crucial**

We heard appreciation, particularly from kaiako, for the support provided by other kaiako and staff at the kura, particularly when they request additional help in their various extra-curricular art and culture areas. We understand this kind of support is not always present at other kura and we acknowledge and commend the support the wider kura provides.

We also heard how much support Wellington College has provided to arts and culture at the kura, particularly around facilities for rehearsing and performances. It has been invaluable. The support of other arts venues around Wellington is also greatly appreciated and has enhanced ākonga performance experience (we note Te Auaha and Loaves and Fishes at Old St Paul's in particular).

#### **6.6 Mixed whānau involvement**

We heard that whānau involvement is mixed in extra-curricular arts and culture at the kura. For many areas there has been a shift since Covid away from active in person involvement, but support still comes in the form of performance attendance, transporting ākonga and of course financial support. There was also an acknowledgement that in person whānau involvement can be difficult at times given activities often happen during or immediately after school. For some this more limited involvement was not an issue particularly as they hadn't asked for it but for others, they acknowledged more whānau support would be beneficial. A couple of areas noted a high level of involvement, support, and encouragement which they couldn't do without or appreciated.

### **6.7 Areas operate separately**

Except for dance/drama and music and visual arts to a certain extent and performances once or twice a year where groups come together, arts and culture extra-curricular activities for kaiako at the kura generally operate separately. For most this is not an issue as we heard there is limited overlap between them, but some saw more connection as a potential opportunity. We note however there is more connection for ākonga particularly due to the Arts Committee and the Cultural Awards at the end of the year.

While we appreciate the limited overlap between the areas is likely a key reason for the lack of connection, we also wonder how much the lack of physical connection and performance space and opportunity for shared experiences (like productions) may also be at play, and look forward to seeing how this might change, and how more opportunities for connection and support may develop, through the kura's rebuild project.

### **6.8 Some positives and challenges for ākonga**

There was mixed feedback from ākonga about extra-curricular arts and culture at the kura. On the one hand we heard activities '*make life better*' (whānau also appreciated the cultural activities too as they foster connection and identity). There are great vocal music options; environments are fun and open; events are well promoted and there are great leadership opportunities for ākonga (directing, choreographing, leading groups).

On the other hand, we heard ākonga feel arts aren't valued as much as sport, including kaiako seems to be more lenient of class absences for sport. Ākonga said that sometimes the arts aren't always recognised and challenges with space were mentioned (and this was echoed by whānau). We heard musical instruments aren't recognised as much as vocal music, and classical music is preferred over contemporary (the latter was also noted by whānau). We heard about challenges with fundraising (ākonga thought they can only fundraise for the kura charity but we understand from the Principal that this is not the case) and it was mentioned, at times, that there is not a lot of attendance at some performances, and some groups can be seen as elitist which can make it hard to join. We also heard about ākonga leadership challenge in one area.

Interestingly from the whānau survey we heard that many ākonga do arts and culture activities both at the kura and outside, and for those who only do it outside it's because the standard is higher or the kura doesn't offer what is done externally.

### **6.9 Access is open**

We heard that in almost all cases, ākonga can participate in arts and culture activities with no prior experience, however some do involve selection processes mainly because of number restrictions.

### **6.10 External Schools – Game plan is key**

A key takeaway from the secondary schools was that a deliberate focus and funding for arts and culture areas or as a whole led to growth (not surprisingly). Some kura also have staff or are considering having staff particularly focused on supporting extra or as one kura called it 'fun' curricular.

## 7. RECOMMENDATIONS

Following the completion of the Discovery and taking into account all we have heard and uncovered, we make the following recommendations:

1. A Board Sub-Committee is established to:
  - Ensure governance support and oversight of extra-curricular arts and culture at WGC; and
  - Support the exploration of a framework and whether there are opportunities for extra-curricular arts and culture to connect and work together more.

The Sub-Committee will initially explore creating a vision and guiding principles for arts and culture generally at the kura (with an extra-curricular focus). If created, these will provide an overarching framework that will inform subsequent decisions and actions in the extra-curricular arts and culture space (which might include resourcing and how they might be funded). They will also assist with articulating how extra-curricular arts and culture activities contributes to the kura's strategic goals of embracing diversity and nurturing creativity.

It is proposed that the Sub-Committee will comprise of the following: Board member(s) including Whānau, Pasifika and APC representatives, Senior Management representative(s), and a student representative (possibly Head of Arts Committee). The Committee will report to the Board. Terms of Reference for the Sub-Committee to be approved by the Board. Arts and culture will also be an agenda item at Board meetings (for at least the short term). To enable the success of the Sub-Committee and ensure it has the relevant context, it is additionally proposed that there be a comprehensive handover from the Review Team to the Sub-Committee.

2. The kura to consider additional resourcing support for Dance & Drama, and Te Reo Māori departments to alleviate workload pressures on kaiako in the extra-curricular space. This resource could be new or an increase in current resourcing (as able) and might be on a full-time, part-time, or temporary basis to address peak workflow times. Employment and contractor options should also be considered.
3. The kura to consider how to support increasing the visibility and celebration and recognition of arts and culture, including utilising physical spaces and opportunities to showcase and further integrate more performances/exhibitions in the kura environment to show they are valued e.g. in assemblies, newsletters, language weeks, art displays and engaging whānau.
4. The Board to consider art and culture needs as articulated in this Report during the kura re-build, with a view to looking for opportunities to influence the Ministry to meet those needs as much as practicable.
5. The Board to formally acknowledging the dedication and commitment of arts and culture kaiako and thank Wellington College and Te Auaha for their support of the kura, particularly their generosity in sharing their performance spaces including at reduced cost, as well as formally.